

Global Pop Cultures. Moving Beyond the High-Low, East-West Divide

Conference and Workshop
Organized by Kyoto Seika
University and Zurich University
of the Arts (ZHdK)

Hosted by Kyoto Seika
University Shared Campus
July 29 — 31, 2019

合作院校 | Cooperating Universities



中國美術學院
China Academy of Art

京都精華大學
KYOTO SEIKA UNIVERSITY



國立臺北藝術大學
Taipei National University of the Arts

ual: university
of the arts
london

z hdk
Zurich University of the Arts

Global Pop Cultures

Pop culture is one of the most salient driving forces in the globalization and innovation of cultures. Pop is also a sphere where politics, identities, and social questions are negotiated. Rather than denoting only the culture for and of the masses, pop is characterized by the dialectical interplay between mainstream and subculture, their respective milieus and markets. Today, the theory and practice of pop is thoroughly globalized and hybrid. Pop exists only in plural. Global pop cultures are characterized by a high degree of variability, plasticity, and connectivity. A further reason for the growing complexity of global pop cultures is the fact that pop is no longer only a DIY culture of amateurs. Pop has become academic, oscillating between educational institutions, mainstream entertainment, underground (sub)cultures, the fine arts, and various mixed forms.

As a part of the Shared Campus cooperation platform (see below), the working group Pop Cultures is establishing a research network dedicated to the study of global pop cultures. The conference and internal workshop “Global Pop Cultures. Moving Beyond the High-Low, East-West Divide” will initiate this network. Our aim is to discuss the globalization of pop cultures from a transcultural perspective (Europe and Asia), considering commonalities as well as spatial and historical idiosyncrasies. The internal workshop is intended for the development of future joint projects and events.

About Shared Campus

Shared Campus is a cooperation platform for international education formats and research networks. The platform has been launched by eight arts univer-

sities from Europe and Asia (see below). We consider close cooperation as imperative to tackle issues of global significance. We are convinced that especially the arts can, and indeed ought to, play an important role in this respect. Shared Campus endeavours to create connections that bring value to students, faculty and researchers by developing and offering joint transnational education and research activities. These collaborative ventures will enable participants to share knowledge and competences across cultural and disciplinary boundaries. The platform is designed around thematic clusters of international relevance with a distinctive focus on transcultural issues and cross-disciplinary collaboration.

The five thematic clusters are “Critical Ecologies”, “Cultures/Histories/Futures”, “Pop Cultures”, “Social” and “Tools”.

www.zhdk.ch/en/international/shared-campus

Shared Campus Partners

- China Academy of Art, Hangzhou
(CAA) eng.caa.edu.cn
- Hong Kong Baptist University, Academy of Visual Arts and Department of Music (HKBU) hkbu.edu.hk
- Kyoto Seika University (SEIKA) kyoto-seika.ac.jp
- LASALLE College of the Arts, Singapore (LASALLE) lasalle.edu.sg
- School of Creative Media, City University of Hong Kong (SCM) scm.cityu.edu.hk
- Taipei National University of the Arts (TNUA) tnua.edu.tw
- University of the Arts London (UAL) arts.ac.uk
- Zurich University of the Arts (ZHDK) zhdk.ch

Conference Program

Global Pop Cultures. Moving Beyond the High-Low, East-West Divide

Conference and Workshop
Organized by Kyoto Seika University
and Zurich University of the Arts (ZHdK)

Organizing Comitee
Jörg Scheller (ZHdK, lead), Masahiro
Yasuda (Kyoto Seika University, lead),
Judith Mair (ZHdK), Takuro Mizuta Lippit

Hosted by Kyoto Seika University
Shared Campus → July 29 – 31, 2019

July 29

9:00 Welcome/Introduction

Panel ①
Theories, Methodologies,
Periodizations

9:15 Francis Müller, ZHdK:
Pluralizing Perspectives

9:45 Masahiro Yasuda, SEIKA:
What Is It that Moves
When Music Moves Across
Cultural Boundaries?

10:15 Burkhard Meltzer, freelance:
The Comfort of Smart Devices
—the End of Pop?

10:45 Coffee break

Panel ②
Image & Body Politics,
Digitalization

11:15 Morihiko Satow, SEIKA:
From Purikura to SNS Selfies:
Digital Photography
and Japanese Popular Culture

11:45 Joseph Imorde, Siegen University:
The Migration of Images. “World
Art” in Popular Reproductions

12:15 Judith Mair & Bitten Stetter,
ZHdK: So Sad Today/New
Waves of Death

13:00 Lunch

Panel ③
Markets, Events
& Creative Industries

14:30 Jamie Brassett & Richard
Reynolds, Central Saint
Martins: Superheroes: MCU
and Excess

15:00 Daniel Späti, ZHdK:
“Eventisation” as a Global Trend

15:30 Mitsuhiro Kokita, SEIKA: Cross
Cultural Development of Fish
Skin as Next Generation
Sustainable Material for Fashion

16:00 Summary, Final Discussion Day 1

16:30 End of Day 1

18:00 Dinner at the restaurant
REATA (Conference
Speakers and Organizers Only)

July 30

Panel ④
Transcultural Exchange
& Hybridization

9:30 I-Wen Chang, TNUA: Salsa
as a Hybrid Art

10:00 Sookyung Yoo, SEIKA:
Appearance of “Foreign”
Manga Artists

10:30 Yusuke Wajima, Osaka
University: A Genealogy
of ‘Pseudo-International’
Songs

11:00 Coffee break

Panel ⑤
Underground Avant-Gardes,
D.I.Y. & Amateur Cultures

11:30 Kingsley Ng, Hong Kong Baptist
University: Secret Garden
— From Colouring Book
to Urban Sanctuary

12:00 Jörg Scheller, ZHdK:
Non-Popular Pop. Reassessing
the Avant-Garde Through
Extreme Metal

12:30 dj sniff (Takuro Mizuta Lippit),
freelance: Anti-pop to Turntablism

13:00 Lunch

Panel ⑥
Gender, Body & Identity

14:30 Alison Green, Central Saint Martins:
Iconicity in Art, Popular Feminism
and Emotional Transnationalism

15:00 Fanny Bratahalim,
LASALLE: Religious Elements
in Animated Films

15:30 Rada Leu, ZHdK: From
High-Brow to Low-Brow:
Authenticity and Beauty Apps
(Lecture Performance)

16:00 Coffee Break

16:30 Yuichi Kishino, freelance:
The Meaning and Difficulties
in Organizing Events
in Public Space of Japan

17:30 Summary, Final Discussion
of Day 2, Closing remarks

18:00 End of Official Conference
Program

21:00 Party

July 31

10:00 – 13:00 Internal Workshop
Shared Campus

Afternoon: Sound Walk Through Kyoto

B **Jamie Brassett & Richard Reynolds** Lecture
Central Saint Martins

Superheroes: MCU and Excess

“While he [Wu Daozi] was showing the emperor the landscape he had painted on a wall of the Imperial Palace, he pointed out a grotto or cave, stepped into it, and vanished. Some say that the painting disappeared too.” (Rebecca Solnit, *The Faraway Nearby*, p. 57)

Across these two talks, we will focus on the elements of excess in the construction of the Marvel Cinematic Universe [MCU]. Richard Reynolds will examine the relationship between the MCU’s meta-narratives, myths and wider processes of cultural dissemination available to Marvel – specifically, television and the internet – as these have become integral both to the creator/audience/fan relationships and the constructions of an immersive fictional world. Jamie Brassett will examine the ways in which the ontologies of the interconnected MCU movies and their related television series express important creative processes and their relations to multiplicities and excess. Texts examined in detail will include the two-part *Avengers Epic Infinity War/End-game* (2018–19), the first *Iron Man* movie (2008), several related MCU feature films and the TV series’ *Jessica Jones* and *Legion*.

Dr Jamie Brassett is a Reader in Philosophy, Design & Innovation at University of the Arts London & Programme Research Director at Central Saint Martins, where he has worked since 1995. He has been publishing philosophy since 1991 on many subjects – including cyborgs, social design, futures studies, photography & is currently working on two books: one on *Anticipation & Creativity*; the other called *Superheroes & Excess*, which is co-edited by Richard Reynolds. Together they are also providing the closing Keynote at the forthcoming international conference on *Comics & Graphic Novels*. Richard Reynolds is Course Leader of MA Applied Imagination in the Creative Industries & Joint-Head of Academic Support at Central Saint Martins. He is well-known for his academic work on superheroes, producing *Superheroes: A Modern Mythology*

(1994) which broke new academic ground in this area. As well as publishing in this area, Richard also produces work on pedagogy & psychogeography. Richard & Jamie have written a chapter for a forthcoming volume on *Comics & Violence* about the villain Killgrave & concepts of biopower from the works of Michel Foucault & Giorgio Agamben.

C **I-Wen Chang** Lecture
Taipei National University of the Arts

Salsa as an Hybrid Art: On the Works of Taiwanese Contemporary Artist Larry Shao

The transcultural dance form of salsa is popular around the world. Scholars have attempted to locate an origin for salsa and to associate it with pan-Latin identity. However, there is also an emerging cosmopolitan salsa scene. For example, Orquesta de la Luz, a Japanese salsa band that is well-known in Puerto Rico, Perú and other Latin American countries, provides evidence of salsa-as-global discourse. In this lecture, I scrutinize Taiwanese leading dance instructor Larry Shao’s salsa works. One is called *The World’s First Nachata*, a video installation about a new music style “Nachata” created by Shao himself. This work illustrates a cross pollination between the Latin dance music Bachata and non-mainstream Taiwanese music Nakashi, imported from Japan during the colonial period. “Nachata” demonstrates the globalized nature of Latin dance forms that are now localized in the context of Taiwan. By investigating salsa works by Taiwanese and Japanese practitioners in the international salsa circles, I argue that there is an inauthenticity embodied in the dance that allows artists to find ways to negotiate their own ideas through salsa inventions.

Dr. I-Wen Chang is an Assistant Professor at Taipei National University of the Arts. She received her PhD in Culture and Performance at the University of California, Los Angeles.

les (UCLA). Her areas of specialization include salsa dance, Taiwanese theatrical dance, intercultural performance, post-human performance, and contemporary arts criticism. I-Wen is the co-author of the book *Pina Bausch: Dancing for the World* (Taipei: National Performing Arts Center, 2007), *Popular Dance Reader* (Taipei: Dance Research Society Taiwan, forthcoming), and a performance critic for the *Artist Magazine* (Taipei) as well as *Performing Arts Review Magazine* (Taipei).

G **Alison Green**
Central Saint Martins

Lecture

Iconicity in Art, Popular Feminism and Emotional Transnationalism

What happens to meaning-making when an artist is not at home? What are the relations between three critical terms: performativity, image and icon, in a transnational scenario? My paper concerns the work of two artists who relocated internationally in the 1960s, Carolee Schneemann (1939–2019) and Yayoi Kusama (b. 1929). Both are icons because of the adoption and embrace, by younger generations of artists and non-artists, of their stances and artworks.

Two image-events will be considered: a 1961 photograph of Kusama wearing a kimono in New York with the painter Barnett Newman, and a censored poster of a topless Schneemann advertising a 1971 exhibition at the Camden Art Centre in London. I'll be exploring two critical ideas in my presentation: first what sociologist Diane Wolf calls emotional transnationalism: that which 'situates [immigrants] between different and often conflicting generational and locational points of reference'. Second is James Elkins's recent theorizing on images as reminders of love, like-ness, and models. My presentation will address inter-generational feminism against 'high-low' and 'East-West' themes of the symposium.

Alison Green is Reader in Art, Curating and Culture at Central Saint Martins. As Course Leader of MA Culture, Criticism and Curation she has contributed to her programme's development as a department working across disciplinary boundaries to open critical understandings of cultural value. Recent writing includes *When Artists Curate: Contemporary Art and the Exhibition as Medium* (Reaktion 2018) and "Articulate Bodies and Fractured Images: Carolee Schneemann's Aesthetic Politics" (Hales 2017). In 2019 she co-curated *Madame B: Explorations in Emotional Capitalism*. Alison has a PhD (Oxford Brookes), MA (U Texas at Austin), and BA (Princeton).

I **Joseph Imorde**
University of Siegen

Lecture

The Migration of Images. "World Art" in Popular Reproductions

The contribution deals with reproductions of "world art" in popular historic German journals like the *Querschnitt*. After its release in 1921 the *Querschnitt* quickly developed into one of the leading »Zeitgeist«-magazines of the Weimar Republic. It attained this position in part through the bold way it used photographic images. One important factor of the growing presence of »global art« in newspapers and magazines like the *Querschnitt* was undoubtedly the limitless availability of photographic material from all over the world. As early as 1908, the German art historian Georg Dehio put it in a nutshell when he used the term »ubiquity« to characterize the new and unfolding »iconic turn«. With the exhilarating increase of photographic reproductions in popular books, journals and newspapers around and after 1900, new epistemologies unfolded and art history and anthropology lost – so to speak – their objects to gain a new mediated and popular objectivity.

Joseph Imorde studied art history and philosophy in Bochum, Rome and Berlin. After his PhD on ephemeral architecture in the Roman Baroque he became assistant professor at the Swiss Federal Institute of Technology in Zurich. He finished his habilitation *Michelangelo Deutsch!* at the Technical University Dresden in 2008 and got a full professorship for art history at the University of Siegen in the same year.

He was Alexander-von-Humboldt Fellow at the University of Michigan and Scholar at the Getty Research Institute in Los Angeles.

K **Mitsuhiro Kokita** Lecture
Kyoto Seika University

FishSkin: Cross Cultural Development of Fish Skin as Next Generation Sustainable Material for Fashion

In this talk, I would like to introduce the FishSkin* project in which Kyoto Seika University is taking part. This interdisciplinary and innovative research project was started in January 2019. It explores and archives a variety of traditional fish-skin processing techniques from different parts of the world in order to develop a new sustainable material for fashion and contribute to the realisation of the circular economy. Funded by the EC's "Horizon 2020" programme, it involves different partners from a wide variety of fields such as fashion design, material science, and marine biology. *FishSkin project consists of ① the circular economy, aqua farming, fish biology and ecology; ② fundamental research on fish skin processing; and ③ deployment of fish skin products in the fashion industry. Kyoto Seika University participates in themes ② and ③.

Mitsuhiro Kokita is a fashion designer and educator with 15 years' of working experience in the fashion industry and higher education. He teaches in the fashion course at the Faculty of Popular Culture, Center for Innovation in Traditional Industries, Kyoto Seika University. Among his fields of expertise are fashion design, menswear, fashion innovation, fashion design education, local industry-academia collaboration, Kyoto traditional craftsmanship.

Yuichi Kishino
Freelance

Lecture

The Meaning and Difficulties in Organising Events in Public Space of Japan

Yuichi Kishino will introduce his DJ events that have taken place in subway stations, public baths, convenience store, facilities for the mentally challenged, and at Bon Odori areas (a Japanese traditional Bon folk dance). He will also talk about the challenges and significance in organising such events in contemporary Japanese society.

Born in Tokyo, 1963, Yuichi Kishino is a musician, DJ, and writer. He is also a lecturer at the Graduate School of Film and New Media of Tokyo University of Fine Arts and Bigakko. Kishino calls himself a "studist" to encompass his various activities that deal with popular culture, moving images, and the creation of innovative spaces. In 2015, Kishino's music theatre project "Tadashii Kazu No Kazoe-kata (Best way for counting numbers)" received a Grand Prize at the Entertainment Division of 19th Japan Media Arts Festival. In 2017, he became Artistic Director of the Totto Shotengai (Totto Mole) held at Sapporo Snow Festival x Sapporo International Art Festival 2017 (SIAF2017).

L **Rada Leu** Lecture
ZHdK

From High-Brow to Low-Brow: Authenticity and Beauty Apps (Lecture-Performance)

"Myself, but better" is the rallying cry behind beauty tutorials on video platforms across the globe. As self-enhancement seeps into nearly every aspect of our analogue lives, apps such as Meitu or Facetune make it possible to upgrade our digital selves. Tweaking and reshaping our faces is now literally at our fingertips – a privilege formerly reserved to beauty magazine editors

and experts in Photoshop.

Do we need to change our perception of beauty, or should we try and become more like our digital selves? What are the key differences relating to beauty in East and West? Are pop idols and celebrities complicit in marketing ploys, or are they harbingers of an era of unrestricted, authentic self-expression? And what kind of media literacy is required to understand these brave new images?

This lecture-performance looks at the values and narratives attached to make-up tutorials and beautifying apps, their relation to celebrity culture and how they are negotiated in both East and West.

Rada Leu (*1984 Sofia, Bulgaria) is an artist and musician. She holds a BA in European Studies from King's College London and Sciences Po, Paris, and an MA in Transdisciplinarity from the Zurich University of the Arts, where she currently works as a teaching assistant. Her research interests include digital subcultures, cyborgs, and eyebrows. She co-runs the independent bookshop MATERIAL and is part of the girl band Acid Amazonians, a Zurich-based electronic music and performance trio.

dj sniff (Takuro Mizuta Lippit)

Freelance

Lecture

Anti-pop to Turntablism

Stylistic and aesthetic characteristics of experimental turntablism practiced by musicians such as Christian Marclay and Otomo Yoshihide can be traced to ideas of redefining the phonograph as a “writing device” manifested by László Moholy-Nagy and Theodor Adorno in the 1920s and 30s. Through this lineage we can see how phonographic media as residues of popular and consumerist culture affords for an act of writing that leaves cuts or traces behind. This directly results in media-specific noises and disruptive musical forms. The

origins of hip hop through pioneering DJs such as Grandmaster Flash is also formed through the hands that cut, but this time through a stitching that resolves the disruption within the groove. I argue that both styles of music have their origins in an anti-pop impulse that is manifested through the tactile and physical characteristic of sound reproduction technology.

dj sniff (Takuro Mizuta Lippit) is a musician and curator in the field of experimental electronic arts and improvised music. His musical work builds upon a distinct practice that combines DJing, instrument design, and free improvisation. His collaborations include Evan Parker, Otomo Yoshihide, Martin Tetreault, Paul Hubweber, Tarek Atoui, and Senyawa. He was Artistic Director of STEIM in Amsterdam between 2007-2012 and Visiting Assistant Professor at the School of Creative Media City University Hong Kong between 2012-2017. He is now based in Tokyo and is Co-Director of AMF (Asian Meeting Festival), a festival that aims to bring together experimental music practices in Asia.

M Judith Mair
ZHdK

Lecture

“So sad today” – How Mental Health Issues Have Become a Lifestyle Topic

Mental health currently evolves its own tribes, aesthetics and native terms, providing its own peculiar possibilities of staging and discussing mental issues. The popular «sick style» refers particularly to the teenagers of the Generation Z who use social media as a self-evident part of their social life. In their selfies, statements, pictures, videos or memes they experiment with new forms and formats to deal with their inner experiences without pathologizing and stigmatizing them. In our ongoing research we are currently trying to investigate and determine some of the narratives and aesthetics that characterize how adolescents debate about mental health in the digital space. By decoding the information encoded

in their pictures and stories we are trying to make the implicit issues and needs more approachable.

Judith Mair is a lecturer in the specialization Trends & Identity at the design department of ZHdK and an expert for popular culture between the poles of research and design. In her Berlin office hello-hello she works on the strategic analysis and creative translation of social and cultural trends. Her publications investigate the effects of trends on our everyday life.

Burkhard Meltzer
Freelance

Lecture

The Comfort of Smart Devices—the End of Pop?

It seems that we are surrounded by smart environments and things, supposed to make everyday life as comfortable as possible. But what kind of comfort is offered here—just the easiness of hardly noticeable assistants? Or the gratifying moment of being recognized by a database? No doubt, “smart” products are as popular for providing comfort as being criticized for luring users into data traps of the information economy. Even if physical shapes are mass-produced, software interfaces tend to interact with users in a personalized way. If every smart product is different from its mass produced likes, does Pop—in the sense of a universal popular mass culture, still exist at all? The presentation aims to discuss this question—with a special focus on contemporary art. Also, the notion of comfort will play an important role as an ambivalent category here: welcomed to make your everyday life feel easy or judged as manipulating trigger at the same time.

Burkhard Meltzer (born 1979, Halle/Saale) is an art critic and curator based in Zurich. After joining the curatorial team of Kunsthalle St. Gallen from 2003 to 2007, he worked as a freelance curator and author for publications about contemporary art and design, such as *frieze*, *artforum.com* and *form*. Meltzer has been associate lecturer at Zurich University of the Arts (ZHdK) since 2006. He has been heading several research projects on design’s role in contemporary art at ZHdK from 2008–2015, and is currently

preparing a dissertation on this topic at the University of Wuppertal, Germany.

Francis Müller
ZHdK

Lecture

Pluralizing Perspectives

Because we are enmeshed in culture, it is not possible to observe it from a “neutral” vantage point (Humberto Maturana). This has methodological consequences for the research of popular cultures and everyday environments, which – the presentation posits – requires a pluralization of perspectives. This entails an ethnographic investigation that can allow for subjective, experimental, visual, and participatory approaches in an abductive process. Through the encounter with another culture, we experience our own as contingent. Thus, the familiar is seen through the eyes of the other; the everyday becomes an object of reflection and may perhaps be transposed into an unfamiliar state. The immersion in “foreign” cultures therefore encourages an awareness of contingency: we realize that our familiar culture could be otherwise. This leads to a temporary nullification of culturally learned certainties, a questioning of the cultural grammar of the everyday, and the search for new contexts of signification in the newly-discovered phenomena.

Dr. Francis Müller is a lecturer of ethnography and sociology in the field “Trends & Identity” in the Department Design at Zurich University of the Arts. He also holds lectureships in the School of Humanities and Social Sciences at the University St. Gallen (HSG), Iberoamericana in Mexico City and Pontificia Valparaíso in Chile. He has conducted ethnographic research on a broad range of topics, including religious conversion, land mine victims in Angola, virtual identity construction, and mental health in digital spheres.

Secret Garden – From Colouring Book to Urban Sanctuary

Secret Garden, an adult colouring book by Johanna Basford, is a global phenomenon. Launched by a UK publisher, it has been extremely popular around the world – especially in Asia, where three million copies were sold in China alone within three months. Basford believes colouring is a way for adults who do not normally draw or paint to be creative. Reportedly, people generally find the book “terribly therapeutic” and “extremely relaxing.” The book’s phenomenal popularity indicates that there is an enormous demand for “art” – instead of merely viewing art by professional artists, lay people also desire to make art. Secret Garden, an experiential urban sanctuary presented at the Hong Kong Visual Arts Centre in 2018, explores the notion of healing like its intertextual references—Johanna Basford’s colouring book and the eponymous Victorian novel by Frances Hodgson Burnett. This presentation discusses the work as a case reference for an artistic rendition of popular culture, where the divide between high and low art is erased as the work interrogates an impulse that essentially connects the two.

Kingsley Ng is an inter-disciplinary artist and designer with a focus on participatory and site-specific projects. His works have been featured in notable exhibitions and international venues. Kingsley has received postgraduate training at Le Fresnoy – National Studio of Contemporary Arts in France, a MSc Sustainable Design degree from the University of Edinburgh in the UK and a BFA New Media Art degree from the Ryerson University in Canada. He is currently Assistant Professor of the Hong Kong Baptist University Academy of Visual Arts.

From Purikura to SNS Selfies: Digital Photography and Japanese Popular Culture

Purikura digital photo sticker booths used to be a very popular photographic culture among Japanese youth, especially female youth. They were most frequently placed at amusement arcades, but sometimes you can find them at tourist sites, amusement parks or zoos. In 1995, the video game companies Atlus corporation and Sega Enterprises released the first Purinto Kurabu (Print Club) machine. At first, the developers assumed families as the main target. But, as a matter of fact, young female consumers appropriated the machine for themselves. The first boom of purikura declined within a few years because of its rather simple functions. In 1999, whitening effects and scribing function was equipped. After 2000, image resolution had gotten higher and higher, and various imaging effects like enlarging eyes, scaling down of faces, and even slenderizing of legs have been added. The boom itself is declining because of SNS culture –especially the selfie practices on Instagram. In this presentation, I would like to place purikura as the forerunner of SNS selfies. Comparing these two self-portrait systems, I would like to discuss the the position of selfie in the contemporary Japanese popular culture by analyzing the selfie taking procedure, manipulation process and the resulting images.

Born in 1966 in Kyoto Prefecture. After obtaining a master’s degree from Columbia University in New York, Morihiko Satow obtained a doctoral degree in Art Theory from Doshisha University. Satow specializes in the fields of Art History and Visual Culture, and is the author of *Topografi no Nihon kindai—Edo koroe, Yokohama shashin, geijutsu shashin* (Topography and Japanese Modernity: Edo Doro-e, Yokohama Photography and

Jörg Scheller
ZHdK

Lecture

Non-Popular Pop. Reassessing the Avant-Garde Through Extreme Metal

From the very beginning on, pop culture has been characterized by the dialectical interplay of mainstream and subculture, high art and low art. Whereas in the western post-war era pop culture was considered “low” due to its mass appeal and commodity character, non-popular avant-garde art, for instance dodecaphonic music or abstract painting, was considered “high”. Today, the situation is quite different. On the one hand, formerly controversial pop subcultures are assimilated by the commercial mainstream and “high culture” ever more rapidly in liberal societies. On the other hand, it is obvious that many idiosyncratic branches of pop culture are actually less popular than e.g. classical music or impressionist art, and less commodified than e.g. tourism-oriented fine arts museums. By discussing extreme metal sub-genres such as drone metal, black metal, or technical death metal, I will outline the paradox of non-popular “avant pop” as a site where the characteristics of 20th century avant-garde art reoccur in an ambiguous and distorted form – both literally and metaphorically.

Jörg Scheller (* 1979, Dr. phil.) is an art historian, journalist, and musician. He is senior lecturer and head of theory of the BA Art & Media at the ZHdK as well as guest lecturer at the Poznan University of the Arts, Poland. His research is focused on modern and contemporary art, physical culture, and pop music. Besides, he is contributing editor of *frieze* magazine, London, and runs a heavy metal delivery service with the metal duo Malmzeit.

Daniel Späti
ZHdK

Lecture

“Eventisation” as a Global Trend

Organized events are a basic tool for temporary community and identity building. In the general tendency towards an experienced oriented lifestyle in wealthy and safe societies today, events are a central resource that help us leading an interesting and happy life. Events build a perfect match with Social Media in order to promote events or stage oneself at the event (selfies). They have become powerful instruments for commercial goals, ideological ideas or city marketing as they offer the possibility to influence all senses, to create strong emotions and the feeling of a common identity. The 3-year ZHdK research project “Event Culture and Urban Development” explored the city of Zurich as an example of the manifold interconnections between the economic, social, and cultural dimensions of differentiation and exclusion in relation to events. Given the current overabundance of events, the project developed future potentials for everyday practice with a view to initiating socially and culturally sustainable urban development. Based on selected topics and insights of this research project, I would like to discuss the perspective and influence of “eventisation” as a global trend and introduce possible questions for future research.

Trained as a designer, Daniel Späti is a lecturer at Zurich University of the Arts, mainly in cross-disciplinary and international contexts, as well as an organizer of cultural events. He has developed ZHdK's MA semester program “Transcultural Collaboration”, involving students from Asian and European art universities. Since 2017 he has been responsible for “Shared Campus”, a cooperation platform for international education formats and research networks launched by eight art universities. His research focuses on event culture and city development (latest publication: “Eventisierung der Stadt”; JOVIS, Berlin 2019).

New Waves of Death. (Self-)representation of Dying in Contemporary Pop Culture

Death is in transition and creates new visibilities for death, dying and immortality as well as new possibilities of sickness. On the one hand, medical innovations promise that the idea of immortality is no longer out of reach. On the other hand, through digitalization and eventization images about “good dying” are shared on social media. Young people broadcast their terminal illnesses, European TV shows present dying bodies or invite healthy celebrities to organize their deaths. Artists prepare assisted suicide farewell parties and musicians like David Bowie reveal their ways of dealing with illness in music clips. With regard to (self-)representation and self-staging these examples show different ways of planning and eventing death, including the final transfer into digital immortality with an unforgettable mourning party. The research field Care Futures at the ZHdK examines new waves of death for designing new concepts for illness and care.

Bitten Stetter is a designer. She develops trend forecasts and exhibition concepts for the creative industries. Since 2003 she has held university teaching positions in Germany and Switzerland. She holds a professorship in Design at the ZHdK, teaches in the Bachelor Design, is head of the Master Design and leads the division Research and Investigation in the field of study Trends & Identity. The creative output of her work manifests itself in several design awards, exhibitions and publications. Since 2015 she has been developing the research field Care Futures and investigating the Future of Death and Dying.

A Genealogy of ‘Pseudo-International’ Songs

Popular music culture in Japan has in itself been a consequence of transcultural exchange since the latter half of the 19th century with a hierarchised dichotomy in which the ‘domestic’ music has been consistently regarded inferior to the almost exclusively Anglo-American ‘international’ music. However, there have been a few songs that were domestically produced but camouflaged as international. Tracing a genealogy of songs such as “Yoru no Purattohomu (aka I’ll Be Waiting)” (1941), “Namida no Taiyo (aka Crying in a Storm)” (1965) and “Sekushi Basu Stoppu (Sexy Bus Stop)” (1976), I want to examine the way the ‘world,’ as seen embodied in the ‘international’ music, has been imagined through the ‘pseudo-international’ songs and which political, economic and cultural conditions have informed their production. I would also like to speculatively touch on the circulation and reception of these ‘pseudo-international’ songs and their descendant variants overseas.

Yusuke Wajima is Associate Professor of Musicology at Osaka University. His book on the formation of the genre of *enka*, *Tsukurareta “Nihon-no-kokoro” Shinwa* (2010) won the 2011 IASPM Book Prize and the Suntory Prize. Its English translation, *Creating Enka: The “Soul of Japan” in the Postwar Era* was published in 2018 (Public Bath Press). He contributed a book chapter “The Birth of Enka”, for *Made in Japan: Studies in Popular Music* (Routledge, 2014). His recent book, *Odoru Showa Kayou (Dance Music in the Showa Period)*, NHK Publishing, 2015), focuses on dance music in modern Japan.

What Is It That Moves When Music Moves Across Cultural Boundaries?

I would like to examine some of the different notions of “space” in which music mediates across cultural boundaries. The theoretical reference will be made to David Harvey’s notion of interference among three different conceptions of space – ‘absolute’, ‘relative’ and ‘relational’ spaces. I shall draw some examples from my own fieldwork on hip hop culture in Tokyo, focusing particularly on its emergence in the late 80s and on its successors today, in the context of the digital – less physical – circulation of music.

Music is an important component of today’s global popular culture landscape while very often we simplistically assume that music cuts across different cultures and moves freely within. However, a closer look reveals that music undergoes a variety of transformations as it mediates from one place to another, one culture to another. In sketching local hip hop culture’s trajectories through different configurations of space, I would like to point to some possibilities for collaborative research so as to deepen our understanding of media, urban space and globalising popular music.

Dean of the faculty of popular culture, Kyoto Seika University. Raised in a characterless dormitory suburb of Tokyo, Masahiro YASUDA has always been interested in geographic roots and routes. After studying at Tokyo Metropolitan University, he carried on pursuing post-graduate degrees at Leicester University, England, where he obtained his Ph.D. for a comparative ethnography in spatial construction of hip hop cultures in Paris and Tokyo (2001). His recent publications include the Japan chapter in Lee Marshall ed. *International Record Industries* (2013: Routledge).

Appearance of “Foreign” Manga Artists: How International is Manga in Japan?

Manga artists from many different countries outside of Japan have published their manga in Japan, and have often been the focus of Japanese media in recent years. A few manga competitions that mainly target non-Japanese artists were created and they accept manga even in other languages. Less than ten years ago, opportunities like these were uncommon. The research presented in this lecture focuses on manga artists from outside of Japan and their works published in Japan, and on the possibilities people from other countries have to become manga artists and the difficulties they might face. It aims to analyze “globalization” of manga regarded from perspectives inside and outside of Japan by inquiring as to how and why the Japanese manga market has been changing during the last few years.

Born in South Korea. Studied manhwa creation in Korea Animation High School and story manga at Kyoto Seika University (2004-2014). Ph.D in Arts (manga). Currently a researcher at International Manga Research Center of Kyoto Seika University, Manga instructor at Kyoto Seika University and Doshisha Women’s College of Liberal Arts. Also working as a freelance manga artist and a manga translator. Main research areas: visual expressions in manga/comics and manga for women.

Practical Information

The conference is free of charge.
No registration is required.

Venue

Kyoto Seika University
137 Kino-cho Iwakura Sakyo-ku
Kyoto 606-8588 Japan
Yuai-kan building <友愛館>
Room: see signposts

For requests please contact:

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How to get there

Please visit this URL:
www.kyoto-seika.ac.jp/eng/access

For speakers: from the International Conference Center (Kokusai Kaikan) Lodge, where most of the speakers will stay, please walk 5 minutes to the free school shuttle bus stop which is located 50 meters east from Exit3 of Kokusai Kaikan subway station. The shuttle bus runs every 10 minutes and it takes about 8 minutes to Kyoto Seika University. By taxi, it will take only a few minutes in total from the lodge.

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